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PREFATORY NOTE.

It is probably known to all that a labor of the kind here presented cannot expect any pecuniary remuneration. It is felt by many that the TOPICAL SHAKESPEARIANA will facilitate special investigation, and in reprinting these references the author feels at liberty to claim indulgence for the typographical errors corrected through the "Errata."

ERRATA.

Page 4, paragraph beginning Wm. Hazlitt, read "on" for "and."
Page 5, paragraph beginning E. Malone, read "on" for "in."
Page 6, paragraph beginning Lamb, read "English" for "early."
Page 14, paragraph beginning Corton, read "Corson" for "Corton."
Page 14, paragraph beginning Croker, read "oldys" for "oldlys."
Page 15, paragraph beginning Hunter, read "origin" for "original."
Page 17, paragraph beginning Steevens, read "Geo." for "G. W."
Page 18, line 20, read "169" for "69."
Page 18, line 26, read "1782" for "1872."
Page 19, line 2, read "2–140" for "2–1140."
Page 20, paragraph beginning Coleridge, read "lectures" for "letters."
Page 24, paragraph beginning Harris, read "1874" for "1875."
Page 24, paragraph beginning Reed, read "history" for "literature."
Page 27, paragraph beginning Warner, insert "letter" to David Garriek.
Page 29, paragraph beginning Malone, read "were" for "was."
Page 29, paragraph beginning Vega, read "vega" for "for vege."
Page 30, line 1, read "Shakespeare" for "Shelley," and "Cenci" for "Ceres."
Page 33, line 10, omit "of the life."
Page 36, paragraph beginning F. Williams, read "R. F." for "T."
Page 36, paragraph beginning R. F. Williams, read "F." for "R. F."
Page 37, paragraph beginning The philosophy, etc., read "1857" for "1859."
Page 37, paragraph beginning Forster, read "R. H." for "J. H."
Page 42, paragraph beginning Willesley, read "Wellesley" for "Willesley."
Page 43, paragraph beginning Faed, read "Thos." for "Theo."
Page 45, paragraph beginning Bancroft, read "1639" for "1609."
Page 46, paragraph beginning Brady, read "shrine" for "shrines."
Page 48, paragraph beginning Collier, read "Alleyn" for "Elleyn."
Page 53, paragraph beginning Horne, read "Home" for "Horne."
Page 56, paragraph beginning Mackintosh, insert "Review" after "Edinburgh."
Page 61, paragraph beginning Smirke, insert "Shakespeare Portfolio."
Page 61, paragraph beginning Siddons, read "Siddons" for "Shakespeare."
Page 63, paragraph beginning Wharnecleffe, read "Wharncliffe."

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TOPICAL SHAKESPEARIANA.

EMERSON claims that while every one is allowed his poet, that the poet should be allowed the poet's poet without exciting any ill-feeling. In agreement with this philosophy, it seems as if providing for the bibliopole and the bibliomaniac, there might be room for the student who values his books as they aid his investigations, and who desires to know of a new book the nature and manner of treatment. Bibliographies like Thimm's or Lowndes' or Allibone's are not specially convenient for the purpose last stated, and it is hoped that this article will be found directly serviceable to those who have forgotten or who have never known where to look for aid in the pursuit of any special Shakespearian inquiry. "To study Shakespeare" is a general direction, and many are deterred by an ignorance of what to study in Shakespeare, and of those auxiliaries which direct and aid one while a pupil, and which enlarge even the student's view by the presentation of the work of others. Most essays upon Shakespeare are unfortunately eulogistic rather than critical: hence with a traditional belief that Shakespeare is the great name in English literature, but little is done towards changing a blind faith into a clear conviction: hence again, while all in a general way, know that Shakespeare has proved his universality by standing the tests of many and various standards, it yet remains to bring home to people the truth that Shakespeare can minister better than another to their individual needs and that with a recognition of the reciprocity of all genuine efforts, we should be relieved from the bickerings and uncharitableness that form so large a part of most treatises.

While with a given standard objects of study rank as absolutely higher or lower, yet to the individual these terms are only relative, that being the highest which bears most directly upon his needs. Circumstances may reverse the natural importance of textual, artistic, and philosophic criticism; one's interests may enhance the importance of a question in biography, language, grammar, or versification, so that with reference to the object in view these shall rise above considerations of art-form or philosophic content. Therefore all studies from different points of view should be welcomed as tending to give that completeness which alone can be satisfactory to one of catholic views: and all students should be encouraged although their interests be not identical with those who represent the prevailing treatment of Shakespearian criticism. The basis of the Shakespeariana here offered is the work by Franz Thimm, but additions have been made from Lowndes, Allibone and Knortz, as well as from private resources. The collection is sufficiently complete to exceed the demands of most special students of Shakespeare; it has, however, been thought desirable to consider usefulness rather than absolute completeness, and hence works not bearing upon topics of probable interest to any except the collector, have been named together as Miscellany. The topics used for the purpose of classification are as follows: Aphorisms, Art, Authorship, Beauties, Bibliography, Botany, Characters, Chronology, Commentators, Comparison with Foreign Authors, Concordance, Criticisms, Etymology, Faults, Fitness for Representation, Grammar, Hermetic Writings, Heroes and Heroines, Historical Plays, Home, Home Life, Human Life in Shakespeare, Humor, Jests, Language and Versification, Learning, Legal Knowledge, Life, Medical Knowledge, Music, Mythology, Novels, Oratory, Ornithology, Philosophy, Plots, Portraits, Psychology, Religion, Shakespeare and the Bible, Sonnets, Sources of Knowledge, Statesmanship, Text, Times,

Wisdom, and Genius. To most a glance at these topics and the numerous works collected under each, will give a clearer view of Shakespeare and of the nature of the work already done by students than an endless iteration of his universality. In any Shakespeariana there are many titles which can be valuable only to those who prize the remotest allusion to their idol: for example, Thimm gives three references to Addison's papers in the Spectator, and the student finds himself but poorly repaid when he discovers that Shakespeare's name is used but to point an illustration: in cases such as this the titles are placed under "Miscellany," although no attempt has been made to increase the list of such references. There are more than two thousand separate references, and these include the work of Allibone, Thimm, Bohn, and Knortz, exclusive of notice of editions and of Shakespeariana in foreign languages. Should this attempt lead to a clear understanding of the nature and value of a topical catalogue, it is the hope of the writer that the plan may be adopted by our libraries and by those to whom bibliography is an avowed pursuit; a hope that should be allowed to one who has used much of a somewhat scanty leisure in doing a work which seemed necessary and promised to be useful, even if undertaken at the cost of labor more congenial and more likely to make some return of praise.

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